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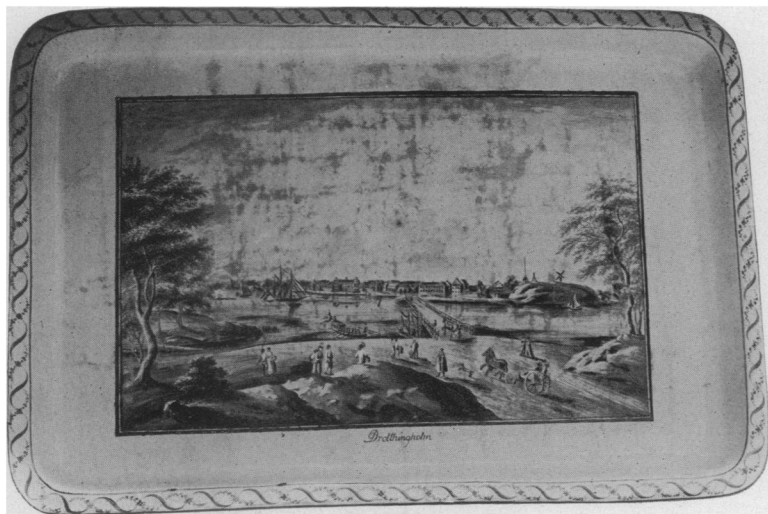
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The Bloomfield Moore Collection

The collections of art presented by Mrs. Bloomfield Moore have been rearranged during the summer. All of the pottery and porcelain have been removed from the large room and placed with the other collections of a similar nature in the Northeast Pavilion. This arrangement was made possible by



DROTTNINGHOLM PLATTER

retiring from the collection duplicates, reproductions and examples possessing little value. Through the kind interest of Rev. Alfred Duane Pell, of New York City, who spent days of valuable time at the Museum assisting the Curator in rearranging the cases of European porcelains, the collection was condensed and considerable exhibition space thus obtained. Two new cases were made for the floor spaces beneath the two large windows and thus ample room was secured to accommodate

all of the ceramic collections. The Oriental pottery and porcelain which have been moved into this room have been reclassified and fully labeled.

The paintings of the Bloomfield Moore collection which have hung on the walls of the two rooms have been rearranged and now appear to very much greater advantage. A case of ceramic forgeries and copies has also been arranged in this room, for the benefit of collectors and students. This contains modern imitations of old Sevres, Meissen, Höchst, Böttcher, Amstel, Niderviller, Zurich, Wedgwood, Chelsea, Capo di Monte, Berlin, Vienna, Chinese, Swiss and various other wares, some of which are fraudulent throughout,—in body, decoration and factory marks,—while other pieces are genuine in paste but covered with copied decorations, and perhaps bear spurious marks. The majority of these specimens were made in Paris where there are factories which turn out china in imitation of almost every old ware of note.

In the cases in the large room, from which the Oriental porcelains have been removed, the ivory, silver, jewelry, enamels and metal work are being placed. By this arrangement these extremely valuable collections are exhibited to much greater advantage and at the same time this change has made it possible to remove some of the floor cases and thus furnish more room for visitors to circulate.

Among the ceramic collections two objects will particularly attract the attention of visitors. One of these is an immense platter of tin enamel pottery (belonging to the Delft family) measuring three feet in length and decorated with a painted view of Drottningholm, Sweden. It was made at Marieburg, Sweden, in the latter part of the eighteenth century. This enormous dish shows signs of considerable use and was evidently employed to serve a whole sheep or pig at the table.



"LOWESTOFT" PUNCH BOWL

In the Oriental collection will be seen a gigantic porcelain punch bowl of the Lowestoft style. The decoration in the interior consists of copies of old Swedish documents which have been carefully painted in black. Around the outside rim is a broad band of dull gold on which is exquisitely painted a wreath of flowers in natural colors. It was made in China over a hundred years ago for the Swedish trade. It is a most interesting example of that class of ware made during the latter part of the eighteenth century in China, often improperly attributed to Lowestoft, England.

Visitors will now find much greater satisfaction in inspecting the treasures in the Bloomfield Moore collection.